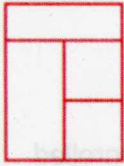


LEONARD & BINA ELLEN ART GALLERY



APRIL ONLINE IGNITION 16

Artistes: Janice Ka-Wa Cheung, Elliott Elliott, Christopher Johnstone, David Lafrance, Ahreum Lee, Diyar Mayil, Iso E. Setel, Mariane Stratis and Jiyang Zhang

Projects selected by Eunice Bélidor and Michèle Thériault

EXHIBITION FINAL REPORT

PROGRAMMING 2019-2020

Exhibition title: *IGNITION 16*

Artists: Janice Ka-Wa Cheung, Elliott Elliott, Christopher Johnstone, David Lafrance
Ahreum Lee, Diyar Mayil, Iso E. Setel, Mariane Stratis and Jiyang Zhang
Projects selected by Eunice Bélidor and Michèle Thériault

Exhibition dates: April 7 – April 30, 2020

IGNITION is an annual exhibition that features new work by students currently enrolled in the Studio Arts or Humanities graduate programs at Concordia University. It provides an up and coming generation of artists with a unique opportunity to present ambitious, interdisciplinary works in the professional context of a gallery with a national and international profile. This year, due to exceptional circumstances, graduate students worked directly with Gallery staff to produce an online presentation. It places an emphasis on critical, innovative, and experimental work, engaging in the exploration and consideration of diverse media and practices. IGNITION is of interest to all students and faculty, the art community, and the general public.

PROJECT DESCRIPTION

The closing of our space has led us in the immediate future to focus on the unfinished curatorial work of the Gallery namely the cancelled annual student exhibition Ignition 16. Rather than an online exhibition it is a presentation of the nine artists. Throughout the month of April their work and practice was featured in terms of three thematics: feedback, traces and surroundings.

EUNICE BÉLIDOR COMMENTARY

As with every Ignition selection, the artists chosen to be part of this year's edition did not fall under one overarching theme. They were, however, selected because of their interest in matters that were relatable and topical or current. It does seem like years ago that this selection was made: I am currently writing these words aware that the exhibition has been cancelled because of Concordia University's closure due to COVID-19. In terms of curating, I cannot help but wonder whether our selection would have been the same knowing now that the presentation will be online. What does it mean to think of an exhibition in relation to the space it will occupy, then having to more or less keep the same thinking, digitally?

Curating often calls for grouping works under similar ideas or thematics, to open up new meanings for the public; for Ignition 16, I have grouped the selected artists under three themes:

Physicality, or how artists are interpreting the corporeal, what is/has a physical body. Diyar Mayil speaks of the way various forms of disenfranchisement become incorporated in our bodies. Janice Ka-Wa Cheung uses real and digital mirrors to urge us into rethinking our primary desire to see a perfect self-image. Jiyang Zhang uses films to talk about physical illness and presents human forms to reflect on loneliness and ambivalence.

Archives, or how artists are presenting or creating personal and public archives. Mariane Stratis remembers the Faubourg Saint-Antoine cemetery (1799-1854), which still lies under Dorchester Square. Christopher Johnson digs into his great-grandfather's journey as an indentured labourer to examine his ancestral fracture from land, making for an

ever-shifting Canadian identity. Ahreum Lee presents archives of her digital relationship to not only her mother, but to motherhood; Lee also creates a communal archive by putting together hashtags with words relating to "mother" for the public to understand her heavily mediated family relationship. Elliott Elliott uses drawings of notes to perform a visual record of thinking-through marking.

Environment: one cannot start the new decade without sharing concerns about the environment. Iso E. Setel focusses on the Love Canal site in Niagara Falls, New York, a toxic waste dumping site which would become the birthplace of an environmental justice movement in the 70s. David Lafrance builds landscapes by fragments to define our direct and virtual relationship to nature and the environment.

Through these difficult times, I am grateful to be able to participate in the presentation of artists' work, and for the close proximity with Michèle during the selection.

LIST OF WORKS

Janice Ka-Wa Cheung

YOU ≠ I, 2019

Installation, 35 x 110 cm

Courtesy of the artist

Elliott Elliott

Notes, 2020

Drawing with free-hand machine embroidery on fabric

Courtesy of the artist

Christopher Johnstone

Five Acres, 2020

HD video, colour, sound: 5 min. 39 sec.

Courtesy of the artist

David Lafrance

Les matériaux du paysage, 2018-2020

Acrylic on canvas

17 x 11 cm each

Courtesy of the artist

Ahreum Lee

Memory Palace, 2019-2020

From the series *My Mother is Data*

2-channel video/web installation: 17 min. 30 sec.

Courtesy of the artist

Diyar Mayil

Surface, 2019

Silicone, ceramic, wood, salt

83.82 x 76.2 x 76.2 cm

Femmestatistics, 2019

Aluminum, hair

190.5 x 10.16 x 152.4 cm

Off Guard, 2019

Spring, hair, velvet, satin embroidery

152.4 x 66.04 x 127

Leaky Pants, 2018

PVC, rubber, steel

152.4 x 60.96

From the series *(dis)odied*

Courtesy of the artist

Iso E. Setel

Love Canal, July 12th, 2019, 2020

Video, colour, sound: 8 min. 30 sec.

Courtesy of the artist

Mariane Stratis

Les cimetières aussi peuvent mourir, 2019 -

Archives du cimetière du Faubourg Saint-Antoine (1799-1854)

Inkjet print on linen, buckwheat hulls, foam, thread, wood

Variables dimensions

Courtesy of the artist and Bibliothèque et Archives nationales du Québec

Jiyang Zhang

pieces in album Stargazer, 2020

Video, colour, sound

16 min. 27 sec.

Courtesy of the artist

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